

THIRTY MILES FROM SAN FRANCISCO, IN THE LONELY WILDS OF THE SIERRA MADRE MOUNTAINS.

1.

EXTERIOR OF BRIDLE PATH FULL SHOT - FADE IN  
Beautiful path through woods. Hutch approaching on horse back, rides up to camera, stops and looks off.

CHRIS HAMLIN, REPORTER -- STAR UPHOLDER OF THE EVENING  
HERALD'S MOTTO: "FIRST WITH THE LATEST NEWS".  
.....CHARLES HUTCHISON

2.

EXTERIOR OF BRIDLE PATH - Close shot  
Hutch looking around, turns and sees..

3.

EXTERIOR OF "CASTLE" -- very long shot  
Building of large size and fanciful architecture perched on hillside, cliff, or crag, photographed from below as though very high.

"THE CASTLE" -- BUILT BY A SOLITARY, HALF-MAD RECLUSE WHO  
FEARED AND HATED THE CIVILIZATION WHICH HAD GIVEN HIM  
MILLIONS.

Back to long shot of castle

4.

EXTERIOR OF BRIDLE PATH - Medium shot  
Hutch decides that path turning off leads in right direction and follows it.

5.

EXTERIOR OF BRIDLE PATH - Full shot  
Couple of campers in foreground unloading small tent and supplies from side car of motorcycle. Hutch exchanges salutations with them as he rides past.

6.

Exterior HILLSIDE TRAIL  
Shot of steep trail leading up. Hutch puts his horse up it and rides out of scene.

A MONTH HAS PASSED SINCE THE DEATH OF BARON WALEWSKI, BUILDER OF "THE CASTLE" -- AND NOW LAWYERS AND NEWSPAPER MEN ARE GATHERED IN THE GREAT HALL TO LEARN THE CONTENTS OF HIS WILL.

7. INTERIOR OF HALL - Full shot  
The big set, with a gathering of ten or fifteen men, half lawyers grouped about table in the center, half newspaper men in background awaiting developments. One of the men leaves the group and strolls to window.
8. INTERIOR OF HALL - Angle at window,  
Reporter enters, lights cigarette, and throws match out of window. Looks out and sees
9. EXTERIOR OF COURT YARD - Angle from above.  
Hutch rides in and dismounts.
10. INTERIOR OF HALL - Angle at window.  
The newspaper man turns, smiling, and beckons a couple of others of the craft, who come to the window. He points out, and they laugh as they see
11. EXTERIOR OF COURTYARD - same angle  
Hutch tying horse to tree of hitching post.  
He turns toward camera.
12. INTERIOR OF HALL - Medium shot at window  
The newspaper men duck back from the window and look at each other, smiling. Bill, the one who saw Hutch first, makes the suggestion that they put over a job on him. The others smile and agree.
13. INTERIOR OF HALL - Full shot toward entrance.  
Hutch enters and looks around. Sees newspaper men and nods a smiling greeting to them.
14. INTERIOR OF HALL - Close shot of group  
They nod back and smile at him, watching.
15. INTERIOR OF HALL - Close shot at entrance.  
Dane crosses to Hutch, who beckons him. Dane comes up and Hutch says quietly:

"I'LL GIVE YOU FIVE DOLLARS TO TELL ME WHERE THE 'PHONE IS -- AND KEEP THOSE FELLOWS AWAY FROM IT."

15  
Cont'd.

indicating the men on the other side of the hall. Dane gets the title and bows respectfully. Hutch gives him the money. Dane takes it avariciously, puts it safely in his pocket, and says:

"THERE ISN'T ANY'PHONE, SIR."

Hutch gets the title and is taken aback. He thinks of asking for his money, and the servant realizes what is in his mind. They eye each other hostilely. Then Hutch decides not to start anything. He turns away.

16.

INTERIOR OF HALL - Full shot  
Hutch leaves Dane, who exits, and crosses to the newspaper men, while lawyers discuss case in center.

17.

INTERIOR OF HALL - Medium shot  
Hutch comes up to newspaper men, who are grinning. Hill says:

"THIS IS ONCE THE HERALD WON'T BE FIRST WITH THE LATEST, CHRIS. WE'LL ALL GET BATH TOGETHER."

Hutch takes the title and doesn't like the tone of it. He says:

"I DON'T KNOW ABOUT THAT. I'VE BEATEN YOU FELLOWS SO OFTEN THAT IT'S BECOME A HABIT."

He finishes the title with superiority. Bill takes it and exclaims:

"FIFTY DOLLARS SAYS THE HERALD ISN'T FIRST ON THE STREET WITH THIS STORY!"

He reaches into his pocket for a roll of bills -- probably a week's pay. Hutch counts off enough money to cover it from a larger roll. A third man holds the stakes.

18.

INTERIOR OF HALL - Full shot  
Newspaper men as before. Three servants enter inconspicuously and stand in background, as important looking legal person gets up, unfolds will, and begins to read. Reporters cross over to center of room, except Bill, who keeps on going and lingers on edge of crowd.

19.

INTERIOR OF HALL - Close shot on reader of will.  
He clears his throat importantly, adjusts his glasses and reads.

20. INTERIOR OF HALL - Medium shot of group of men  
Bill whispers, "Slip me the dope later" to one of the newspaper men, who nods. Bill quietly exits past servants at entrance.
21. INTERIOR OF HALL - Close shot on reader of will.  
He comes to the meat of it and reads:  
  
"TO JAN WALEWSKI OF 1040 NEARNEY STREET, SAN FRANCISCO,  
I BEQUEATH ALL MY ESTATE, BOTH REAL AND PERSONAL."  
  
He goes on reading.
22. INTERIOR OF HALL - Medium shot of group of men.  
They note Jan's name and address. Interested but not excited.
23. EXTERIOR OF COURTYARD. - Medium shot  
Bill enters to Hutch's horse, unties it, and gives it a brisk slap on the flank. The horse runs out. Bill turns, smiling, and exits hastily back toward castle.
24. INTERIOR OF HALL - Full shot  
Servants looking at each other in medium foreground, worried, as spokesman reads on from will in background.
25. INTERIOR OF HALL - Close shot reader.  
He reads:  
  
"PROVIDED THEY ARE FAITHFUL AND OBEDIENT, JAN WALEWSKI shall CONTINUE TO EMPLOY MY THREE POLISH SERVANTS FOR THE REST OF THEIR NATURAL LIVES."  
  
He pauses and looks over at the servants.
26. INTERIOR OF HALL - Medium shot of all.  
They turn and look at the servants who thus share in the estate.
27. INTERIOR OF HALL - Close shot  
Three villainous types grinning broadly.
28. INTERIOR OF HALL - Full shot  
Lawyer goes on reading. Newspaper men listen, turning away from entrance. Bill slips in and joins them, grinning to himself. Lawyer stops reading and sits down.



29. INTERIOR OF HALL - Medium shot of group.  
They look at each other, all disappointed but Hutch. One of them exclaims:
- "WHY COULDN'T THAT LUNATIC LEAVE THE CRAZY SORT OF WILL WE ALL EXPECTED? THERE'S NO HEADLINE STUFF IN THIS WILL."
- They all agree. Hutch steps forward impatiently and says:
- "WHO IN SAN FRANCISCO IS JAN WALEWSKI?"
- They take the title and shake their heads as they look at each other. Nobody knows. Hutch exclaims:
- "THAT'S THE NEWS. AN UNKNOWN -- AN ABSOLUTE NOBODY -- WILL BE ONE OF THE RICHEST MEN IN CALIFORNIA TOMORROW."
- They nod, impressed by this angle. One of them looks at ~~his watch, calls the attention of the others to the time,~~ and they all start out except Hutch, who stays behind.
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30. INTERIOR OF HALL - Full shot  
Men going away from camera, Hutch in foreground. Bill turns and says, smiling broadly.
- "BETTER COME BACK TO TOWN IN OUR CAR, CHRIS, OR THE HERALD WON'T PRINT THAT STORY THIS WEEK."
- Chris refuses, smiling. Bill and others exit. Hutch turns and strolls across to window.
31. INTERIOR OF HALL - Medium shot at window.  
Hutch enters and looks out to see if his horse is down below. Flash empty Courtyard. Back to closeup and Hutch shows astonishment. Then hardens as he realizes that he was tricked. He bites his lip, thinking, remembers men with motorcycle, and decides to act. Steps into window.
32. EXTERIOR OF CASTLE - Medium shot  
If possible, get a jump from window showing height, or jump into tree and down.
33. EXTERIOR OF HILLSIDE - Full shot of Hutch running down hill toward camera.  
Jumps log or from small ledge.
34. EXTERIOR OF HILLSIDE.  
Another stunt running down hill if possible, or jump across a gulley from rock to rock.

35. EXTERIOR OF BRIDLE PATH  
Full shot of men with motorcycle finishing putting up their tent. Hutch runs in and to them.

36. EXTERIOR OF BRIDLE PATH - Close shot  
Hutch runs up to them, indicating motorcycle, and tells them he wants it to win a bet. Offers to pay them. Men look at each other, then one nods and says it's O.K. Hutch thrusts a bill or two into his hand and exits. (Introduces himself with card from wallet, which he replaces carelessly in pocket)

37. EXTERIOR OF BRIDLE PATH - Full shot  
Hutch runs to motor cycle, mounts, and shoots out. Men looking after.

37 to 45

AD LIB MOTORCYCLE STUNTS

WHERE THE MOUNTAINS END AND THE CITY'S BRIDLE PATHS BEGIN.

46. EXTERIOR OF ROADSIDE - FADE IN - Close shot  
Just a scrap of newspaper, a single sheet, blown by the wind. A gust seizes it suddenly and carries it a few feet down the road.

47. EXTERIOR OF ROAD - Full shot  
Beautiful girl cantering along on a blooded horse. He shies nervously and she pulls him up.

CLARE AINSLEY, THE POOR BUT PROUD NIECE OF THE WEALTHY AINSLEYS  
.....(Credit)

48. EXTERIOR OF ROAD - Closeup of Clare  
Patting the high strung animal and calming him with soothing talk.

49. EXTERIOR OF ROAD - Medium shot  
Clare rides horse out of shot at a walk.
50. EXTERIOR OF ROADSIDE - Medium shot  
Well dressed young horseman, light heavy type, standing by his horse and looking down the road.
- WARREN SCHUYLER, 3d, CLARE'S FAVORED SUITOR -- (favored by the wealthy Ainsleys, not by Clare).....(Credit.
- Closeup as he looks down the road impatiently.
51. EXTERIOR ROAD - Medium shot.  
Clare has the horse calmed now and trots him through the scene.
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52. EXTERIOR OF ROAD - Full shot  
Chris rides motorcycle up to and past the camera at top speed.
53. EXTERIOR OF ROAD - Full shot  
Clare canters up to camera. In medium shot, piece of paper is blown up from roadside under horse's nose. He shies and bolts.
54. EXTERIOR OF ROAD - Full shot  
Clare on runaway horse going away from camera. Chris rides in past camera on motorcycle and we see that he has seen girl's dash, by the way he increases speed as he flies out of shot.
55. EXTERIOR OF ROAD - Medium shot across road on Warren.  
Looking down road, shows fright as he sees horse coming. Runaway thunders through with girl clinging to horse's neck. Warren turns and makes his horse nervous by trying to mount in haste. His horse backs and weaves as he tries to mount. Hutch rides through as Warren finally gets into saddle. Warren rides out of scene.
56. EXTERIOR OF ROAD  
Runaway with Chris in pursuit and Warren far in rear. Make several shots.
57. EXTERIOR OF ROAD  
Chris rides along side of horse and lifts girl off.

58. EXTERIOR OF ROAD  
Chris stopping motorcycle and taking girl to side of road.
59. EXTERIOR OF ROAD - Close shot of Chris and girl.  
She lies in his arms, motionless. Her eyes flicker, and Chris sees that she is coming to and is relieved. But worried for fear that he will have to stay and take care of her. He looks down road and is glad to see
60. EXTERIOR OF ROAD  
Warren riding up, anxious and concerned.
61. EXTERIOR OF ROAD - Medium shot  
Hutch looks back to girl, who "comes to" and smiles. Warren rides in. Chris sets girl on her feet, and she starts to thank him. He bows and says, "Excuse my haste", and begins to cross as Warren, having dismounted, crosses to girl. Warren turns to Warren, Chris' wallet drops from his side pocket, as he exits. Warren anxiously asking if girl is all right, and girl assuring him that she is as she turns away from him abruptly to look after Chris.
62. EXTERIOR ROAD  
Chris enters to motorcycle, jumps on, and rides out of scene.
63. EXTERIOR OF ROAD - Medium shot.  
Warren turns back from looking after Hutch and sees wallet lying in road. Crosses and picks it up, looks at it. Girl sees him pick it up. She crosses to Warren.
- 63A EXTERIOR OF ROAD - Close shot of both.  
She says, "Give that to me, please". He looks up a little reluctant to hand over the means of identifying her savior, then gives it to her. She looks at it and then to him with
- "PLEASE CATCH MY HORSE, WARREN."
- He shrugs his shoulders and exits. She looks at wallet, opens it, finds card inside, and smiles, looking off as we
- FADE OUT

TITLE	THE AINSLEY HOME.
67	INT. LIBRARY Full shot. Fade in. Day. Butler throws doors open as Clare enters in riding habit, with Warren. She throws down crop and hat on table, which butler sees. He exits. Warren after sizing her up, crosses to Clare. They have been arguing, and the quarrel is unfinished.
68.	INT. LIBRARY Close shot Warren, Clare. He says "Better let me return that, Clare," indicating the wallet in her hand. She shakes her head stubbornly. He takes offense and says:
TITLE	"ALL RIGHT -- RETURN IT YOURSELF, BUT DON'T BLAME ME FOR WHATEVER HAPPENS."  Clare gets the title and says:
TITLE	"WARREN -- DO YOU WANT ME TO BE UNGRATEFUL TO THE MAN WHO PROBABLY SAVED MY LIFE?"  He takes the title sullenly, thinks, and says:
TITLE	"VERY WELL -- WHEN THAT FELLOW CAPITALIZES YOUR GRATITUDE, AND PRESUMES ON IT, DON'T SAY I DIDN'T WARN YOU."  Clare gets the unfairness of this and flares up with:
TITLE	"HE'S LIKELY TO PRESUME ON MY GRATITUDE -- WHEN HE WOULDN'T EVEN WAIT FOR ME TO EXPRESS IT!"  Warren looks at her and is about to make an angry retort when both hear
69.	INT. LIBRARY Full shot. Maid enters, Clare and Warren stand silent while she crosses, picks up hat and crop, and exits.
70.	INT. LIBRARY Close shot both. Clare has had time to think and half smiles as she says:
TITLE	"WARREN, I REALLY BELIEVE YOU'RE ANGRY BECAUSE I DIDN'T LET <u>YOU</u> SAVE MY LIFE -- AND CAPITALIZE MY GRATITUDE."  She has hit the nail on the head, and he shows it. Is about to make some angry retort, then controls himself, decides discretion the best thing, and politely but coolly bids her good-bye. She bows.

71. INT. LIBRARY Full shot.  
Clare watches Warren's exit, then crosses near 'phone.

72. INT. LIBRARY Closeup Clare.  
She looks partly after Warren, then down to card, thinks "Will I?" looks at card again, then with a smile she picks up 'phone and calls number.

73. INT. NEWSPAPER OFFICE Medium shot.  
Showing Hutch, in same outfit as last seen, talking with city editor, men at work around, etc., and boy answering 'phone. He crosses to Hutch and tells him he is wanted on 'phone. Hutch crosses to 'phone and picks it up.

74. INT. LIBRARY Closeup Clare.  
She asks "Is this Mr. Hamlin?", gets response, and says:

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TITLE "I'M CALLING ABOUT A WALLET I FOUND THIS AFTERNOON."  
She finishes title.

75. INT. NEWSPAPER OFFICE Closeup Hutch.  
He says "Evening Herald, Hamlin talking" in response to her first question. Gets her title about wallet and says briskly:

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TITLE "THIS IS THE CITY ROOM -- YOU WANT TO PUT A CLASSIFIED AD. IN LOST AND FOUND. JUST A MINUTE -- I'LL CONNECT YOU."  
He begins to jiggle hook up and down.

76. INT. LIBRARY Close shot Clare.  
She gets his title and shows exasperation, hears click-click of hook, and exclaims:

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TITLE "WAIT -- DON'T CUT ME OFF!"

77. INT. NEWSPAPER OFFICE Close shot.  
Hutch gets title and stops jiggling hook. Frowns and says: "What is it, please?" Then listens to her title.

78. INT. LIBRARY Closeup Clare: She says:

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TITLE "I DON'T WANT TO ADVERTISE THE WALLET -- I KNOW WHO IT BELONGS TO."



79.	INT. NEWSPAPER OFFICE Closeup Hutch. He frowns and says:
TITLE	"THEN WHY ARE YOU CALLING THE EVENING HERALD ABOUT IT?"
80.	INT. LIBRARY Closeup Clare. She can't help smiling at the absurdity of the situation as she says:
TITLE	"BECAUSE IT'S <u>YOURS!</u> "
81.	INT. NEWSPAPER OFFICE Close shot on Chris. He gets title, feels in pocket, and his face goes blank as he realizes that his wallet is missing.

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82.	INT. LIBRARY Closeup Clare: She says:
TITLE	"I FOUND YOUR WALLET AFTER YOU SAVED ME FROM THAT RUNAWAY HORSE THIS AFTERNOON. WON'T YOU COME OVER FOR IT -- AND LET ME THANK YOU?"  Still smiling.
83.	INT. NEWSPAPER OFFICE Closeup Chris. He says "ooh," and asks
TITLE	"WHEN  Waits for her answer, smiles and says:
TITLE	"TOMORROW NIGHT?"  and waits for her answer.
84.	INT. LIBRARY Closeup Clare. She gets his "when" and says:
TITLE	"ANY TIME."  then gets suggestion "tomorrow night?" and says in pantomime "Um-hum", smiling with animation.
85.	INT. NEWSPAPER OFFICE Chris confirming the appointment, then thinks and says hastily: "Who are you, and where do you live?" He waits for answer, gets it, and hangs up. As he pauses before turning away, smiling at the idea of seeing the girl, looking forward with pleasure to his visit, fade out on him.

86. INTERIOR OF LIBRARY - Closeup of Clare.  
Realizing she failed to give name and address, her gasp of dismay at his question, her telling him, then she hangs up and smiles at thought of seeing him as we

FADE OUT

TITLE: LATE THAT AFTERNOON, CHRIS INTERVIEWS THE HEIR OF THE WALEWSKI MILLIONS.

87. EXTERIOR OF PLASTER WORKS - Full shot - FADE IN  
Showing place on Santa Monica Boulevard in full shot. Chris drives in, gets out of car, and enters.

88. EXTERIOR OF DRYING YARD - Medium shot  
Surrounded by plaster casts and models, Jan is at work on a clay model. ~~He is a towering big fellow, and ~~shape~~ the~~  
clay around with deft and capable hands. Take a closeup introducing:

TITLE: JAN WALEWSKI, LEGATEE OF HIS ECCENTRIC UNCLE, HAD ALSO INHERITED THE TAINT OF MADNESS IN THE FAMILY BLOOD  
.....FRANK LEIGH.

Get over a good study of Jan as he works. He is a latent homicidal maniac, perfectly sane on every subject but one, and that one is art. He is modelling with feverish impatience to finish the job and see the results of his labor.

89. EXTERIOR OF DRYING YARD - Full shot  
Foreman enters with Hutch. Jan sullenly stops work.

90. EXTERIOR OF DRYING YARD - Medium shot  
Foreman introducing Hutch. Jan nods, thinking him a customer, and rudely turns back to his work. Hutch speaks to him, and he turns. Hutch takes out paper, which foreman has seen. Foreman smiles at them both in anticipation of Jan's good news, and exits. Hutch shows Jan the paper.

91. EXTERIOR OF DRYING YARD - Close shot of both.  
Hutch watching Jan read the headlines, showing no emotion beyond a fiery gleam in his eye and an involuntary twitch of the muscles of his face. He lays the paper down and draws a long breath. Hutch asks:

TITLE: "NOW THAT YOU HAVE ALL THIS MONEY, I SUPPOSE YOU'LL GIVE UP YOUR WORK?"

indicating the clay. Walewski takes the title and sneers as he answers:

TITLE:

"MY FRIEND, I'LL GIVE UP DRUDGERY AND GO BACK TO MY WORK.  
I'LL GIVE UP WAX AND PLASTER AND GO BACK TO CASTING BRONZE."

Hutch smiles, shows interest, and leads him on with a question.

92.

EXTERIOR OF DRYING YARD - Closeup of Jan.  
He says, with the ardor of an enthusiast:

TITLE:

"THIS MONEY WILL GIVE ME ETERNAL FAME! WITHIN A FEW MONTHS  
I WILL SHOW THE WORLD THE MOST PERFECT STATUE IT HAS EVER  
SEEN -- AS PERFECT AS THE LIVING BODY ITSELF!"

He finishes the title, rapt in the vision of his plans.

93.

EXTERIOR OF DRYING YARD - ~~Close shot of both~~

Hutch asks a question, showing interest. Says:

TITLE:

"THAT SOUNDS LIKE GOOD COPY. TELL ME ABOUT IT."

Jan gets the question and instantly freezes up. Cunning  
shows in his face as he shakes his head slyly. He says:

TITLE:

"IT IS ONLY THAT A MILLIONAIRE MAY ACCOMPLISH WHAT A  
POOR ARTISAN CAN ONLY DREAM OF."

He finishes the title, fearful of spilling the secret he  
has almost betrayed. Looks at the work he has been doing  
might spit on it with disgust, and begins to take off his  
working smock.

94.

EXTERIOR OF DRYING YARD - Medium shot

Foreman in background turns and sees Jan taking off working  
clothes. Crosses and says "Hey, you've got to finish that."  
Jan looks at him angrily and throws down smock with a  
gesture of disgust. Turns and stalks off. Foreman and  
Hutch look at each other in surprise at his strange actions  
as we

FADE OUT

TITLE:

SO THE LONELY SPLENDOR OF "THE CASTLE" HOUSED A NEW OWNER,  
WHOSE SERVANTS LIVED IN FEAR.

95.

INTERIOR OF HALL - Full shot - FADE IN DAY

Men servants on about their duties as woman enters. All  
look off toward workroom now and then as they clean, dust,  
sweep, etc. They finish and come together near door on the  
way out, stopping to talk.

96.

INTERIOR OF HALL - Close shot of servants.  
One of them looks off and says:

TITLE:

"THE MASTER IS AT WORK EARLY."

The woman looks off, nods, and replies:

TITLE:

"HE WORKED TILL AFTER MIDNIGHT. HE TAKES ART TOO SERIOUSLY -- HIS FACE WAS THAT OF A MADMAN WHEN HE RETIRED."

The third servant, a superstitious fellow, takes the title and crosses himself as he replies:

TITLE:

"WE WHO WORK FOR THE WALEWSKIS SHOULD NOT TALK LIGHTLY OF MAD MEN."

All look at each other seriously. Then off toward work room.

97.

INTERIOR OF WORKROOM - Medium shot  
Jan at work on clay model of hand or arm, copying from hand or arm of valet who stands near by as model. Dane holds out arm patiently while Walewski works on the clay in frenzied haste.

98.

INTERIOR OF HALL - Close shot of servants.  
The woman says slowly:

TITLE:

"BUT THE VALET DOES NOT THINK HIM MAD. HE IS ALLOWED TO ENTER THE LOCKED ROOM -- HE WORKS WITH THE MASTER -- HE SHOULD KNOW."

The other servant takes the title and replies grimly:

TITLE:

"THE VALET KEEPS HIS THOUGHTS TO HIMSELF. LIKE THE REST OF US, HE KNOWS THAT WE SHARE IN THE WILL ONLY WHILE WE OBEY ORDERS -- NO MATTER WHAT THEY ARE."

The others nod, and we realize that only greed keeps them there. They go on talking.

99.

INTERIOR OF WORK ROOM - Close shot.  
Jan stops and looks at his work. Disappointment shows on his face. The valet drops the pose with a sigh of relief and steps closer to look at the work. Then at Walewski's face and the disgust on it. Walewski looks up, sees him looking, and says, indicating the clay:

TITLE:

"YOU SEE, IT HASN'T LIFE. RODIN'S CRITICS WERE RIGHT -- THERE IS ONLY ONE WAY TO ACHIEVE PERFECTION -- TO CAST FROM THE LIVING BODY ITSELF!"

- 99-Cont. He finishes enthusiastically. Dane looks at him apprehensively. knowing the fit of madness is coming on.
100. INTERIOR OF WORK ROOM - Close up of Jan. Getting wilder and wilder as he shouts:
- TITLE: "WE MUST USE MY NEW METHOD -- THE METHOD THAT WILL PRODUCE DIVINE PERFECTION -- THAT WILL SURPASS THE BEST OF MICHAEL ANGELO!"
- He is raving as he finishes.
101. INTERIOR OF WORK ROOM. Close shot of both. He talks on, then looks at Dane for confirmation. Dane says, fearing to cross him, but trying to dissuade him:
- TITLE: "BUT YOU CANNOT MAKE A PLASTER CAST OF THE ENTIRE FIGURE WITH<sup>OUT</sup> KILLING THE MODEL!"
- He is revolted at the thought. Jan gets the title and brushes it aside with a gesture as he says:
- TITLE: "WHAT IS A HUMAN LIFE TO ART? WHAT IS LIVING COMPARED TO ETERNAL FAME?"
- He pauses and looks up, then continues:
- TITLE: "BESIDES, THE SPIRIT DOESNOT DIE. THE SOUL OF MY MODEL WILL LIVE ON JUST THE SAME, CLAD IN A BODY OF DEATHLESS AND ENDURING BRONZE!"
- He gazes off, spellbound at the splendor of the vision. Dane looks down and mutters.
102. INTERIOR OF WORK ROOM - MEDIUM SHOT  
Jan comes out of his rhapsody, looks down at the miserable failure on the bench, picks it up and hurls it on the floor in disgust.
103. INTERIOR OF HALL - Medium shot of servants.  
They hear the crash, show apprehension, and leave hastily so as not to be present when Jan comes out.
104. INTERIOR OF WORK ROOM - Full shot  
Jan takes off smock and tosses it to Dane, who hangs it up while Jan dries hands on cloth. Jan exits, Dane following.



105.

INTERIOR OF HALL - Full shot.  
Jan crosses and stops in foreground, thinking. Dane in background. Jan turns and beckons to him. Dane comes up to him. Jan says:

TITLE:

"WE WILL GO TO THE CITY AND FIND THE MOST BEAUTIFUL WOMAN THERE -- SHE SHALL BE MY MODEL!"

Dane gasps and is about to say something. Jan tells him sternly to waste no time but pack at once. Dane knuckles down and we see clearly that Jan has him under his thumb. Dane bows and exits upstairs as we

FADE OUT

TITLE:

SO A NEW FIGURE APPEARED ON THE STREETS OF SAN FRANCISCO --  
A MAN WHO LOOKED AT EVERY PASSING WOMAN TWICE.

106.

EXTERIOR OF STREET - Medium shot - FADE IN  
Magnificent home in background. Jan on, smoking cigarette, watching passing women with observant eyes as they walk by.

107.

EXTERIOR CURB - Medium shot  
Hutch drives in, stops, gets out, sees Jan, and watches as;

108.

EXTERIOR OF STREET - Full shot - Hutch watching Jan  
Beautiful girl comes by. Jan looks over her as she approaches, getting every detail of front. Then turns and re-surveys her, top to feet, analyzing back view. Not quite up to his standard. He sighs. Looks over and recognizes Hutch, who comes toward him.

109.

EXTERIOR OF STREET - Medium shot  
As Hutch comes toward him he pantomimes "Naughty, naughty!"  
Jan steps up and exclaims:

TITLE:

"MY FRIEND -- WHO BROUGHT ME THE FIRST TIDINGS OF MY GOOD FORTUNE!"

He shakes hands enthusiastically with Hutch and pulls him over to the point where he was standing. Girl comes by and Jan eyes her. Hutch watching.



110. EXTERIOR OF STREET - Close shot of both  
Girl having passed, Jan turns to Hutch, who smiles and says:

TITLE: "IS THAT HOW YOU ARE ACCOMPLISHING THE LIFEWORKE YOU TALKED ABOUT?"

Jan shakes his head and tries to explain that his great ambition has met with an unavoidable postponement. Hutch smiles cynically. Jan is insistent in explaining himself. Hutch, bored and wanting to get away, says:

TITLE: "I WAS ON MY WAY TO AN APPOINTMENT. COME DOWN TO THE OFFICE AND SEE ME SOMETIME."

Jan gets the title and is disappointed. He says:

TITLE: "DON'T GO -- I WANT TO TELL YOU ABOUT THE MARVELLOUS STATUE I AM GOING TO MAKE -- A BEAUTIFUL BRONZE THAT WILL THROB WITH ANIMATED LIFE."

He finishes enthusiastically. Hutch turns and looks at him, thinking.

111. EXTERIOR OF STREET - Close up of Hutch  
As he thinks the situation over, cut in this title:

TITLE: JAN JAD BEEN GOOD FOR HEADLINES ONCE -- AND HEADLINES WERE SCARCE IN THESE PEACEFUL DAYS.

Back to close up and Hutch decides to let Jan stick with him.

112. EXTERIOR OF STREET - Medium shot  
Hutch says:

TITLE: "COME WITH ME -- AND YOU CAN TAKE ME TO LUNCH LATER ON."

Jan is agreeable. Hutch indicates the house, they turn and exit toward it.

113. INTERIOR OF LIBRARY  
Full shot. Two boys, three or four girls, and Clare on. Just an informal gathering. Butler and maid serving tea. Butler hears door bell and exits to answer it.

114. INTERIOR OF LIBRARY - Closeup of Clare.  
Looking off with interest, hoping that the ring announces Hutch. Her face lights up with pleasure as she sees:

115.

INTERIOR OF LIBRARY - Pull shot.  
Butler ushering Hutch and Jan in. Girl jumps up and crosses to them, while Warren frowns, catching.

116.

INTERIOR OF LIBRARY - Close shot.  
Hutch being greeted warmly by the girl. She looks at Jan. Hutch introduces him and she acknowledges the introduction. Asks him to sit down and he does.

117.

INTERIOR OF LIBRARY - Pull shot.  
Hutch and girl cross to quiet corner and begin talking to each other. Warren sees this and crosses to girl. If Clare is going to favor Hutch, he'll find somebody else. Girl a little surprised at his attentions, but makes room for him.

118.

INTERIOR OF LIBRARY - Close shot of Jan looking around with dangerous light in his eyes. He sees: ~~Flash of girl. After each flash shows that girl won't do.~~

119.

INTERIOR OF LIBRARY - Close up of girl.  
Talking to another girl, she takes out vanity and rouges her lips.

120.

INTERIOR OF LIBRARY - Close up of girl with Warren.  
She accepts cigarette from him, he lights it for her, and she pertly blows smoke in his face.

121.

INTERIOR OF LIBRARY - Close up of girl, and other young fellow.  
To attract his attention, she crosses her legs, showing rolled stockings. He comes and sits down by her.

122.

INTERIOR OF LIBRARY - Close up of Jan  
Weariness and disgust on his face. He looks over to:

123.

INTERIOR OF LIBRARY - Fill shot  
Old couple enter. Girl with cigarette hastily gets rid of it in foreplace and all rise. Old gentleman and lady cross to center of room, followed by girl. Hutch with them. (This is to plant them for discovery of girl's absence). They greet him cordially. Look at Jan. Girl takes them over and introduces them to him.

124. INTERIOR OF LIBRARY - Close shot. Girl, Hutch, Parents, Jan. She introduces:

TITLE: "MY MOTHER AND FATHER, MR. WALEWSKI."

Jan bows and remains standing. They nod, greet him.

125. INTERIOR OF LIBRARY - Full shot. Mother sits down and boys and girls, including Hutch, congregate around her. Girl talking to father strolls away and pauses by blank wall or fireplace. Jan watching. Hutch sees Jan looking at girl as he crosses near him. Stands watching him.

126. (TAKE TWICE)  
INTERIOR OF LIBRARY - Close up of Jan staring at

127. INTERIOR OF LIBRARY - Close shot girl's full figure.

128. INTERIOR OF LIBRARY - Medium shot  
Jan staring at girl, who talks to father (father just outside of shot) Hutch speaks to him and he doesn't notice. Hutch touches his arm. Jan says "Yes, yes", and comes out of it. Hutch tells him he is going. Jan snaps out of his abstraction and nods.

129. INTERIOR OF LIBRARY - Full shot.  
Hutch and Jan bidding party farewell. They shake hands with father, boys, etc., bow to girls and exit.

130. INTERIOR OF LIBRARY - Close shot of father and girl.  
Girl looking after Hutch. Father studies her face and says "You like him?" Girl nods absently. Father says "You love him?" Girl looks down embarrassed. Father puts hand under chin and forces her face up so she must meet his eyes. She does, and nods. He smiles his approval.

131. EXTERIOR OF STREET - Medium shot.  
Hutch and Jan enter toward car. Jan stops Hutch and says:

TITLE: "MY FRIEND, I OWE YOU A GREAT DEAL."

Hutch gets the title, thinks it refers to news of fortune, and says "That's nothing". Jan looks back at house and says:

TITLE: "ARE YOU VERY MUCH INTERESTED IN MISS AINSLEY?"

131-  
Cont'd.

Hutch takes the title, smiles, not offended, and replies:

TITLE:

"I THINK SHE'S THE SWEETEST THING IN THE WORLD."

Jan nods, agreeing with him, and says:

TITLE:

"YES, SHE HAS A FACE LIKE RAPHAEL'S MADONNA -- AND I IMAGINE HER FIGURE IS LIKE RODIN'S EVE."

Hutch doesn't like the mention of her figure and shows it. Jan doesn't notice his frown, and takes his arm and they exit together.

132.

EXTERIOR OF CURB - Medium shot.  
They enter and step into car. As they do so

FADE OUT

TITLE:

DAYS OF PREPARATION --

133.

INTERIOR OF WORK ROOM - Full shot - FADE IN  
Dane busy with big planks constructing a big square box about four by eight and four feet high, for the plaster. Jan busily superintending him.

134.

INTERIOR OF WORK ROOM - Medium shot  
Dane nails on the last plank, looks at the contrivance, and shudders, as Jan watches. Jan shakes his head at Dane, and says:

TITLE:

"NOT A COFFIN -- NOT A TOMB -- BUT THE CRUCIBLE WHEREIN I SHALL CREATE BEAUTY FOR THE WORSHIP OF GENERATIONS YET UNBORN!"

He finishes the title rapturously.

135.

INTERIOR OF WORKROOM - Full shot.  
Jan takes Dane to the workbench and explains how they will lay the girl out and make her unconscious when they get her, Dane nodding now and then.

FADE OUT

TITLE:

NIGHTS OF DREAMING --

136. INTERIOR OF HALL - Medium shot FADE IN  
Jan seated at table with cigar, glasses, bottles, etc.,  
looking into space abstractedly. He visions on the blank  
wall:  
DISSOLVE TO
137. DISSOLVE IN  
INTERIOR OF LIBRARY - Girl in graceful pose as when she  
talked to father. Jan himself watching. All other figures  
who were there, Hutch, etc., out, as he is not thinking of  
them, but of him and the girl.  
CUT TO
138. INTERIOR OF LIBRARY - Full figure of girl in graceful attitude  
DISSOLVE TO
139. INTERIOR OF LIBRARY - or against blank sky backing:  
Human female figure, grease-painted bronze, in same attitude.  
DISSOLVE TO
140. INTERIOR OF HALL - Close up of Jan DISSOLVE IN  
The maniacal light in his eyes, the smile of gratified  
ambition on his cruel lips as he imagines himself successful  
famous, immortal.  
FADE OUT
- TITLE: AND WEEKS OF PATIENT WAITING FOR THE OPPORTUNITY THAT CAME  
AT LAST.
141. EXTERIOR OF STREET - Medium shot - FADE IN  
Limousine standing at curb with chauffeur in his seat in  
front. In back (close up) Jan sitting attentively in a  
comfortable position, as though he could, and did, sit there for  
days. He is watching.
142. EXTERIOR OF STREET - Other side - Full shot  
Entrance to girl's house. Dane standing, concealed by wall  
or tree, watching doorway. He looks off and sees
143. EXTERIOR OF HOUSE - Full shot, his angle.  
Girl coming out of door and toward camera.
144. EXTERIOR OF STREET (other side) Medium shot  
Dane looks off and signals.

145. EXTERIOR OF STREET - Medium shot  
Jan gets signal, smiles fiercely, and tells chauffeur to go ahead. Chauffeur starts car.

146. EXTERIOR OF STREET - Full shot  
Car turns across street as girl comes into shot from walk. Girl toward camera. Car turns and comes up on girl's side of street, facing her.

147. EXTERIOR OF STREET - Medium shot  
Girl, away from camera, stops in surprise as Jan opens the door and tips his hat politely. He greets her. Close up of girl recognizing him. Back to medium shot and she crosses to car.

148. EXTERIOR OF STREET - Close shot of both  
~~They tell each other they are glad to meet.~~ Girl says:

TITLE: "CHRIS HAS BEEN TELLING ME OF THE PERFECT STATUE YOU PLANNED. IT'S TOO BAD YOU HAVE BEEN UNABLE TO FIND A MODEL."

Just a polite girl picking up the only connecting link to talk about. Jan takes the title and says, with crazy gleam:

TITLE: "BUT I HAVE FOUND A MODEL."

He finishes the title, gets control of himself, and says regretfully:

TITLE: "AND NOW THE DIFFICULTY IS TO PERSUADE HER TO POSE."

Clare says that's too bad, a man with his money should find it easy, etc.

149. EXTERIOR OF STREET - Close up of Jan  
Watching her as she talks. Avid with eagerness, itching to get her into the car and away. His desire changes into apparent cunning planning, and he says:

TITLE: "I AM HAVING LUNCH WITH YOUR FRIEND TODAY, WON'T YOU JOIN US?"

And waits anxiously for effect on her.



150. EXTERIOR OF STREET - Close shot of both  
Clare is obviously tempted, but shakes her head and says:
- TITLE: "I'VE A GREAT DEAL OF SHOPPING TO DO."
- Jan takes the title and feels sure she'll come. He gets out and holds door open invitingly as he urges her with:
- TITLE: "THINK OF HOW PLEASANTLY SURPRISED HE WILL BE WHEN YOU WALK IN WITH ME!"
- Clare thinks, and exclaims "I'll do it!"
151. EXTERIOR OF STREET - Medium shot  
She enters the car, Jan follows, closes door, and gives instructions to chauffeur. Car starts out.
- 
152. EXTERIOR OF STREET - Close shot  
Dane looking after hard, cruel face as he sees
153. EXTERIOR OF STREET - Pull shot  
Car rapidly disappearing as we  
FADE OUT
- TITLE: NEXT MORNING -- AT THE NEWSPAPER OFFICE.
154. INTERIOR OF NEWSPAPER OFFICE - FADE IN - Medium shot  
Editor at desk, busy. Chris on, also busy. Everybody busy. Editor picks up 'phone and answers call. Puts phone down, looks serious, and crosses to Chris.
155. INTERIOR OF NEWSPAPER OFFICE - Close shot  
Chris at desk. Editor puts his hand on his shoulder and Chris looks up. Editor says:
- TITLE: "JUST GOT A TIP THAT THERE'S SOMETHING WRONG AT THE AINSLEY'S. I THOUGHT YOU'D LIKE TO BE THE ONE TO INVESTIGATE."
- Chris takes the title and shows shock. He nods, dazed.
156. INTERIOR OF NEWSPAPER OFFICE - Medium shot.  
Hutch picks up hat and runs out. Other men look at Editor, who looks after Hutch sympathetically. One of them asks what's the matter. The editor says:

156  
Cont'd.  
TITLE:

"HIS GIRL DISAPPEARED AT NOON YESTERDAY, AND THE ENTIRE POLICE FORCE HAVE WORKED SINCE MIDNIGHT WITHOUT A CLUE."

Everybody takes the title big and is sorry for Hutch.  
Editor shakes his head and turns back to the grind as we

FADE OUT

157.

INTERIOR OF LIBRARY - Full shot - FADE IN  
The library with father, mother and police sergeant on. He is questioning them. Butler opens door to announce Hutch. Hutch brushes by him and crosses to group.

158.

INTERIOR OF LIBRARY - Close shot of group.  
Hutch nods to officer, whom he knows, and asks father what's happened. Father tells him brokenly about Clara's disappearance, smiling with:

TITLE:

"-- AND WE CAN'T IMAGINE WHAT CAN HAVE HAPPENED TO HER -- SHE HADN'T AN ENEMY IN THE WORLD."

He finishes and breaks down. Hutch takes shock, then forces himself to think.

159.

INTERIOR OF LIBRARY - Closeup of Hutch  
Looking off in thought.

FADE OUT

160.

INTERIOR OF LIBRARY - FADE IN - Medium shot  
Hutch is looking toward spot where Jan stood. He remembers Jan watching the girl as she talked to her father, and the light in his eye. Hutch stands by Jan, speaks, touches him, and Jan snaps out of it.

FADE OUT

161.

INTERIOR OF LIBRARY - FADE IN - Close up of Hutch  
Thinking back to the first time he interviewed Jan. Might work double dissolve. Close up of Jan as he stood watching the girl, dissolves into closeup of Jan as at plaster works. He speaks the title:

TITLE:

"WITHIN A FEW MONTHS I SHALL SHOW THE WORLD THE MOST PERFECT STATUE IT HAS EVER SEEN -- AS PERFECT AS THE LIVING BODY ITSELF."

He finishes the title, madly enthusiastic. Dissolve back to closeup of Hutch. Realizing now what happened to the girl.

162.

INTERIOR OF LIBRARY - Medium shot  
Hutch crosses to officer and says:

TITLE:

"GET THE SHERIFF -- TELL HIM TO RUSH ALL THE MEN HE CAN  
TO 'THE CASTLE'-- THE WALEWSKI MANSION IN THE MOUNTAINS."

He impresses it on the sergeant, who crosses to the 'phone  
as Hutch rushes out. Stay with cop 'phoning for a few feet  
and

FADE OUT

163.

EXTERIOR AT CURB - Full shot  
Hutch runs in to his machine, jumps into seat, and dashes  
out, for safety, also

FADE OUT

189. INTERIOR OF HALL - Full shot - FADE IN DAY  
Full shot of room as last seen. Jan enters, followed by girl, servant bringing up in the rear. The girl has been helpless for so long that she knows resistance is useless. She does not struggle. Her hands are behind. Jan indicates a chair and she crosses to it.
190. INTERIOR OF HALL - Medium shot on chair  
Girl enters toward chair and we see that her hands are tied behind her. She sits down.
191. INTERIOR OF HALL - Close shot on Jan and servant. He calls  
He calls to the servant, who comes. Jan says:
- TITLE: "GET THE PLASTER READY QUICKLY -- WE MUST LOSE NO TIME."
- The servant acknowledges the order.
192. INTERIOR OF HALL - Full shot  
Jan crosses to table near the girl.
193. INTERIOR OF HALL - Close shot of Jan and girl  
Jan pours a glass of wine and offers it to the girl. Holds it near her lips. She shakes her head. He drinks it himself, sits down, and looks at her. Very well satisfied with her, with himself and with the situation. She says:
- TITLE: "WHY HAVE YOU BROUGHT ME HERE?"
194. He takes the title and smiles. His eyes glow with fanatical enthusiasm as he tells her:
- TITLE: "TO GIVE YOU ETERNAL LIFE AND UNDYING FAME. TO MAKE YOU LIVE FOREVER IN THE WORLD OF ART. TO TAKE YOUR BODY OF MORTAL CLAY AND RECAST ITS BEAUTIES IN ENDURING BRONZE."
- She takes the title and looks at him, showing fear.
194. INTERIOR OF HALL - Full shot  
Jan rises, crosses the hall, and returns to her, bringing plaster cast of the servant's arm.
195. INTERIOR OF HALL - Close shot of Jan and girl.  
He shows her the plaster cast, becoming enthusiastic as he tells her of his wonderful method. She looks at it with horror. He finishes telling her and she exclaims:
- TITLE: "BUT YOU CAN'T CAST ME AS YOU CAST THAT MAN'S ARM! I WON'T SUBMIT -- I'LL STRUGGLE -- I'LL RUIN IT!"

195  
Cont'd.

She finishes, half hysterical. He quells her excitement with the menace of his burning eyes and replies:

TITLE: "YOU WILL NOT STRUGGLE. YOU WILL BE DEAD."

She takes the title and gasps. He regards her steadily. He continues:

TITLE: "NOT WHEN WE BEGIN. ONLY UNCONSCIOUS THEN -- FOR I SHALL MOULD YOU STILL LIVING, WARM AND VITAL -- YOUR LIFE MUST BE IN MY BRONZE!"

Mad with his own creative passion, he is excited as he finishes the title with an expansive gesture toward the imagines statue. Then practical considerations come to his mind and he concludes:

TITLE: "BUT A CAST SO LARGE WILL TAKE DAYS TO HARDEN -- YOU WILL NEVER KNOW JUST WHEN YOU DIE."

He finishes calmly. She looks around in terror.

196.

INTERIOR OF HALL - Medium shot  
The servant enters, carrying a bag of plaster, or several. He exits down the archway. The girl realizes that preparations are under way.

197.

INTERIOR OF HALL - Close shot of Jan and girl  
The girl again gives way to fright. She exclaims excitedly:

TITLE: "BUT YOU CAN'T DO THAT -- YOU CAN'T KILL ME TO MAKE A STATUE! THE LAW ....."

She trails off as she realizes where she is. Jan smiles and says:

TITLE: "THE LAW? YOU FORGET WHERE YOU ARE. NO ONE KNOWS YOU ARE HERE -- MILES FROM EVEN A ROAD -- WHERE THERE IS NO LAW BUT MINE."

The girl takes the title. Goes half crazed herself with despair as she realizes. She struggles to free her hands, then suddenly topples forward in a faint. Jan makes no move to care for her.

198.

INTERIOR OF HALL - Full shot  
Jan looking at the girl and lighting a cigar as the servant crosses with more plaster.

FADE OUT

198 to  
222

EXTERIOR SHOTS

Hutch's chase to castle, with thrills  
ad lib.

228.

EXTERIOR NEAR COURT HOUSE - Full shot

High powered touring car in foreground. Sheriff's deputies  
all with badges, enter from door in stone wall and cross to  
car. Get into car. They carry shot guns, rifles, etc.  
Car speeds out.

224 to  
229

EXTERIOR OF STREETS AND ROADS

Half dozen good shots of Sheriff's car and men racing out  
of city. For cuts to fill holes in sequence of Hutch's  
race to castle.

230.

INTERIOR OF HALL - Full shot

Dane and chauffeur on as Jan comes down stairs attired in  
smock, sleeves rolled up. Insane eagerness is the key to  
his condition as he crosses to them. They are a little  
afraid of him.

231.

INTERIOR OF HALL - Close shot of Jan and servants.

Jan rubbing his hands together, itching to get to work on  
the girl, while he tells them to guard the place and let  
no one interfere. He is doing something important -- that  
is all they need to know. They bow, humbly.

232.

INTERIOR OF HALL - Full shot

Jan leaves them and crosses eagerly to closed arch, opens  
painting and disappears through it. Picture comes back  
into place.

233.

INTERIOR OF WORK ROOM - Full shot

As Jan enters, we see that preparations have been made for  
the actual casting of the girl. In the center of the set  
is a huge frame box, about four by seven feet, whitened with  
plaster here and there, supposedly full of wet plaster of  
Paris. To the rear the girl is laid out on a bench. She  
is bound, covered with a white cloth, and the suggestion  
is that she is nude and ready to be entombed in the plaster.  
The female servant is on. Jan crosses to the girl.



234. INTERIOR OF WORK ROOM - Medium shot  
Jan looks down at the helpless girl, gloating. The girl opens her mouth to scream in terror. The woman clasps her hand over it. Jan lifts the cloth.
235. INTERIOR OF HALL - Medium shot on servants as they hear scream and cross themselves.
236. INTERIOR OF WORKROOM - Close up of Jan  
Looking over her perfect figure with insane delight.
237. INTERIOR OF WORK ROOM - Close up of girl's face.  
Head and shoulders only, as she realizes his scrutiny and is embarrassed by it. I think we can get by with this, as there is no suggestion of a sex threat in the story.
238. INTERIOR OF WORK ROOM - Medium shot  
Angle showing head and shoulders of girl as Jan crosses, inspects plaster, and is pleased with consistency of the mixture. He stirs it and shows satisfaction. Crosses to rear and we get, in the dim light, the suggestion that he empties contents of a bottle upon a cloth. Ether.
239. EXTERIOR OF ROAD  
Where road ends and path to castle begins. Hutch enters in car, slams on brakes, jumps out and runs toward castle.
240. INTERIOR OF WORK ROOM - Medium shot  
Jan pouring ether on the cloth.
241. INTERIOR OF WORK ROOM - Close up of girl  
As she gets the fumes and realizes the fate destined for her.
242. INTERIOR OF WORK ROOM - Medium shot.  
Jan crossing to girl with cloth and can in hand, stops short as he hears something off.
243. EXTERIOR OF STONE WALL WITH WINDOW.  
Hutch enters and climbs wall to window.
244. INTERIOR OF HALL - Medium shot at window.  
Hutch enters - looks around for girl.

245. INTERIOR OF HALL - Full shot  
Two servants rush at him.
- 246.to  
251 INTERIOR OF HALL - Full shot of fight,  
Hutch to balcony, pursued by Dane. Jumps to floor, to  
chandelier, across to other balcony. Chauffeur after him.  
Swings back and does fall on Dane. Knocks him limp. Runs  
toward fireplace. Chauffeur after him. Hutch stops,  
catches chauffeur as he arrives, and puts him through  
painting on shoulder throw. Exits through painting after  
him.
252. INTERIOR OF WORK ROOM - Full shot  
Jan standing near girl, drops can and cloth insurprise as  
chauffeur is thrown into shot. Hutch follows at once.  
Chauffeur rises and they fight (Girl covered with cloth  
again)
253. ~~INTERIOR OF WORK ROOM~~  
Ad lib fight! Woman shows fear. Walewski looks around,  
crosses to heavy paddle in plaster, and starts for Hutch  
with it. Close up of girl as she realizes that Hutch is  
there to rescue her.
254. INTERIOR OF WORK ROOM Ad lib.  
Servant rushes at Hutch, who seizes him in both hands,  
raises him over head, and hurls him through window.
255. EXTERIOR OF CASTLE - Long shot  
Body of servant falling from window and landing with  
convincing force.
256. INTERIOR OF WORK ROOM - Full shot  
Jan approaching Hutch with paddle. Swings it. Hutch dodges  
and catches Jan with right that knocks him cold. Woman  
picks up knife and throws it. Hutch dodges. Knife sticks  
into wall. He pulls it out. Woman exits, rushing out  
through painting. Hutch crosses to girl with knife and  
begins cutting her loose.
257. INTERIOR OF HALL - Full shot  
Dane coming to. Woman rushes out of painting and crosses  
to him.
258. INTERIOR OF WORK ROOM - Medium shot  
Hutch finishes cutting girl loose and picks her up, cloth  
and all, carries her out.

259. INTERIOR OF HALL - Full shot  
Hutch crosses hall carrying girl and exits while woman shakes Dane, who is regaining his senses.
260. INTERIOR OF HALL - Close shot of Dane and woman.  
Dane blinking while woman shakes him, exclaiming:
- TITLE: "HE MUSTN'T GET AWAY -- IT MEANS PRISON FOR ALL OF US!"
- Dane gets the idea. Struggles to his feet.
261. EXTERIOR OF PATH  
Hutch carries girl past camera.
262. INTERIOR OF HALL - Full shot  
Dane rushes out, followed by shrieking door, where she pauses, turns around, decides to save herself, and rushes up stairs.
263. INTERIOR OF WORK ROOM - Close shot.  
Jan coming to, looking around, and realizing that his dream is shattered. The girl is gone. The insane ambition of a lifetime can never be realized. He goes absolutely mad.
264. EXTERIOR OF ROAD  
Hutch carrying girl enters to car, puts her in it, and turns as Dane comes up. They fight out of scene.
265. to 270. AD LIB FIGHT HUTCH AND DANE
271. EXTERIOR OF ROAD - Having won fight Hutch enters to car. Looks down road and sees sheriff's men arriving. They stop their car and cross to him.
272. EXTERIOR OF ROAD - Medium shot  
Hutch telling men to go on to castle. They exit. He gets in and looks at girl.
273. EXTERIOR OF ROAD - Close up of girl  
Head and shoulders in white cloth. She smiles wanly.
274. EXTERIOR OF ROAD - Medium shot  
Hutch drives out.

275. INTERIOR OF HALL - Full shot  
Sheriff's men enter, look around vacant hall, see hole through painting, and cross to it.
276. INTERIOR OF WORK ROOM - Full shot  
Jan on. He crosses to plaster. looks at the big box, and gibbers. Begins tearing off his clothes. Sheriff's men enter and he goes into a spasm of mad rage. They subdue him.
- FADE OUT
277. INTERIOR OF LIBRARY - FADE IN - Full shot  
Father and mother on. They hear door opening and come forward as Hutch and girl enter. Girl clad in man's overcoat. Mother runs forward and embraces her. Father crosses to Hutch.
278. INTERIOR OF LIBRARY - Close shot  
Father and Hutch shaking hands. They talk. Hutch points to girl, to himself, and father nods.
279. INTERIOR OF LIBRARY - Full shot  
Mother releases girl from embrace, holds her off, and looks at her. Father in her field of vision. He beckons to her and indicates off. Mother looks at girl, at Hutch, gets idea, smiles, and exits with father.
280. INTERIOR OF LIBRARY - Close shot.  
Hutch and girl realize they are alone. She looks down at overcoat, shows confusion, and holds out her hand to him. He takes and holds it. She lowers her eyes, but smiles. He draws her slowly toward him, as he puts her other arm around her

FADE OUT

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